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MODERN PIANO VIRTUOSITY

By RUDOLPH GANZ

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MODERN PIANO VIRTUOSITY

The Student's Obligation Towards Modern Pianism and Modern Music

With Some Incidental Remarks on the Evolutionary Process

By RUDOLPH GANZ

Just as it is well-nigh impossible for the authors of text works on harmony and counterpoint to keep pace with the daring but so welcome pathfinders in new musical expression, so it would be useless to claim to write studies in modern pianism that would include all the latest "discoveries of tonal combinations," etc., such as poly-melody, poly-harmony, sound-against-sound, color-against-color, imitations of all kinds of noises and impressionistic descriptions of life in nature. This chapter is written with the purpose of convincing the student that he has not only a great future BEHIND him—the study of the classics—but also one BEFORE him, a future that he must approach with the same reverence that no doubt he feels towards the former.

There are masters in every generation, as well in ours as in those gone by. The old, recognized ones were young once also. Practically without exception they were not believed in or trusted, not recognized, not accepted, either by the public, the press, or by the so-called profession. Their struggle for sheer existence must look appalling to us who live in an era which has successfully commercialized both Art and Artists. With the exception of France with the yearly "Prix de Rome," no country watches for and encourages its young composers to an extent worth mentioning.

Who can see and hear a NEW message with OLD eyes and ears that are trained only for the accepted, the usual, the commonplace? Why did a very clever woman write in 1853: "How is it that people over forty take unwillingly to Chopin"? We can readily understand it. Think of the jump from Beethoven to Chopin. And yet the Polish master was seventeen years old when Beethoven died at the comparatively young age of fifty-six. And this same woman looked into the future (in 1853!) and said that human ears would not be satisfied with half-tones and predicted quarter and eighth tones within "another fifty or one hundred years." The seventh overtone of the French horn cannot be placed on our staff of five lines, and still we think that we cannot go any further, "that we have arrived at the limit of our ways of expression," and that "another division of our now smallest interval is not admissible." The moment has come where the young student has to be "mobilized" for the fight against the over-conservatism of the enemies of evolution.

Not that we should bow to everything new BECAUSE IT IS NEW; not in the least. But we must approach it with an open heart and an open mind. We must give the young creator a chance to be heard. We must bring a friendly spirit into the study of his works and endeavor to find the beauty of his message from HIS angle. The psychology of beauty is the most elastic thing in the world; no two people will agree exactly on the same understanding of it. The Great War has fortunately eliminated much "futurism" in both music and the *beaux-arts*. All that was not "true" had to go; but what is left of it stands today as solid as a rock, and we will do well to hasten and get on friendly terms with that which has come to stay. So much that was once new has now become "classic" that those who refuse to see the continued working of the law of evolution should be pitied, and they should be fittingly condemned to play Czerny for the remainder of their mortal lives.

What we have gained in the last twenty years, even as in the preceding fifty years, came through evolution, not revolution. Genius and work are one. The will-to-achieve alone has never created a masterwork; but neither has emotion alone. It is the happy union of inspiration controlled by intellectual knowledge that has given us the *chef-d'oeuvres*. A work written in the spirit of its time is bound to fade as rapidly as that spirit changes; and we know that every generation has its own expression, its own emotion, its own standard of beauty. The early Wagner has lost its "appeal," while *Tristan* has a universal message that is bound to last for generations. It is the "Song of Love," just as the *Missa Solemnis* is the "Song of Faith," and *L'aprés-midi d'un faune* is the "Song of Nature."

There are, fortunately, many great musical works that will live as long as the master-monuments of literature. They are the blazing torches that light up the darkness of the unknown future, welcoming the sparks that the unploughed soil gives forth, sparks that will grow into flames and illuminate the world—in their turn—with the flashes of new messages.

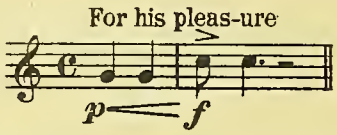
The evidence of the neglect of the composer lies in the fact that a great part of the so-called musical profession, the "public" and the "people at large," have no clear idea of differentiation between creative and re-creative musicians. The composer is that obscure being the name of whom you find on the programs, but of whom you are are not supposed to know anything and in whose fate you are totally uninterested. He is usually supposed to be dead. He mostly is; but what would the armies of artists and would-be artists, the millions of music-lovers, do without him? Music as "made" by the composer is a sister to literature, sculpture and the *beaux-arts* in their different branches.

The composer is a brother to the painter, the poet, the sculptor, the etcher. The "reproducers"—pianists, singers, violinists, organists, conductors, banjo-players, and the like—are not in his class. They may be wonderful, great, successful, rich, clever—BUT THEY ARE NOT IN HIS CLASS. Just so, the actors will not sit with the dramatic authors on the last day of judgment. And yet teachers and students are not interested in the neglected composer, both old and young; he has to die to be appreciated. "What is his glory then?" we are entitled to ask.

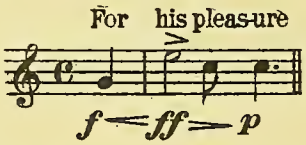
The *études* and preludes of Chopin have been both murdered and caressed (how little caressed, however!) during the last eighty years. They have been "dressed up" skillfully, they are being transcribed and transformed in public all over the world (I am among the guilty ones, I know)—and yet they stand all this treatment and remain the unshaken monuments of genius. How much better off are the masterworks of the painters and sculptors! There are no "instructive, revised and augmented" editions of the Sistine Madonna; no popular, commercialized copies for small-eyed "customers" of the eternally beautiful smile of the Mona Lisa. The composers are at the mercy of the reproducers, these dangerous re-creators who are entirely responsible for the taste or lack of taste of the public.

Both teacher and student must strive for more culture, for more understanding, for the ability to "hear" a composition away from the instrument and feel its message of beauty in the imagination before trying to express it in the execution. Only then will they both fill out their mission. It is not enough to study a work both musically and technically; you must be interested in the life of the composer, his struggles, the problems of his times. Your emotion will grow through your making his happiness and sufferings your own. You must grow within yourself if you want to keep away from getting weary of your tasks.

It is the "mountain of knowledge" that lifts the learned musician above the level of amateurism. The *dilettante* is a wonderful, essential asset in the musical world, AS LONG AS HE OR SHE LISTENS. The *amateur* is welcome, and we must be profoundly grateful for every thousand of his species, BUT ONLY AS LISTENERS. In any other capacity the *dilettante* is a grave danger to music. When he tells us that he "plays for his pleasure"



we must protest and suggest a different melody, different accents and dynamics:



Any person having any talent deserves interest. Anyone cultivating his or her gift to their best knowledge is entitled to esteem and consideration. Admiration goes to the one who is willing to struggle and suffer in the search for beauty. To never lose sight of your ideals, those enchanting pictures of that land-you-will-never-reach, to work faithfully and with confidence in those who are guiding you, to be respectful to the creative genius and sincere to your own self—those are the sacred duties of the serious student.

In every generation there are too many "old" people among the young ones. It is human, but not natural. Youth should seek youth. The young reproducer should search for the young creator. Encouragement is the greatest enticement to the young fighters. Encouragement is enthusiasm, and enthusiasm knows no obstacle. You must have enthusiasm to win out; old age is made bearable by it. But who is enthusiastic about the young composer—and are not enthusiasm and encouragement essential to the one who sounds a new note, or speaks a somewhat new language? Is he not judged and measured by what has been before?

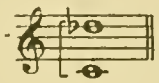
Only ONE out of the eminent Parisian critics heard the new message of chaste simplicity and delicate sensitiveness when *Pelleas and Melisande* was performed for the first time. Seven years later they all had their ears "adjusted." To be sure, no one can fully realize the importance and value of a masterwork at its first hearing. You may "feel" its greatness, its elemental message, subconsciously; but why SHOULD anyone be able to understand at a single hearing what was written in many months, or years, of time, and with the life-blood and unshaken faith of genius? Spohr considered Beethoven's 'Ninth" a poor, uneven work; Wagner's "Mastersingers" was "lacking in good counterpoint"; *Lohengrin* had "no melodies"; Mozart was barred from the then rather cultured Prussian Court as being too "noisy." And as to old Sebastian? And Cesar Franck? They had to die to become "living."

So, dear student, give your fellow student, the serious young composer, more attention. His work lies far outside the limelight of easy success. He is not a money-maker. Realize that his young soul wants to be heard. He needs you; and you will have occasion to feel everlastingly proud if you have helped in the making of a master. Your interest, your enthusiasm, will spur him to bigger, greater deeds. Remember, whoever has talent and works in hard study is worthy of being heard. Time will assign to everyone the place he is supposed or chosen to fill. Young geniuses have been lost, not only through physical failings, but often through mental distractions and disappointments.

Mozart, Schubert, Chopin, had probably said all they had to say when they died. Beethoven's last years were a struggle with the problems and emotions of romanticism. He died a classic. It could not have been otherwise; a "Faust" by Beethoven was an impossibility. Debussy's mission was unquestionably at an end when he passed away. The young-old man, the "tiger" of our profession, Saint-Saëns, is still among us, eighty-four years old. He has been a fighting writer all his life. That we still need him is best shown in his recent attack upon the ideas of Vincent d'Indy. This pamphlet is a wonderful essay on "Taste in Interpretation," mostly on ideas of phrasing. No young author could have spoken more forcefully, more convincingly.

What is modern? What is new? And what does modern music try to achieve? And give? What we have not heard before strikes us as "new"; what we are not accustomed to hear, or are unable to understand, we like to call "modern." Think of Bach as having once been looked upon as a "modern"! And he surely was in his time, and in some ways he still is, even today. Overtones existed when sound was born, though no one heard them. Finally discovered by the researches of the scientists, we are just beginning to hear them and make use of them. The pettiness and smallness of the standard of the average harmony books show us how terrible the prison in which we have been living.

It is useless to discuss here what should be "permitted" and what not. There are some people living still to whom a minor-ninth sounds "wrong."



Bach, Beethoven and Schubert made use of it; so does Stravinski—but he is not accepted. He has not died as yet. And what about the "cacophonies" with which the organists "flood" the churches and "drown" the innocent listeners when they "add brilliancy" to the full organ by the use of such stops as the "Twelfth" and "Fifteenth," or the "thru-rank mixture," and "move" the congregation to ecstasies by the richness of this tonal combination?

And what about the street noises, the groaning and moaning of the big city, the fire-department, the railroad yards? What musical expression can compete with their multitude of sounds? A man will come out of a concert hall and tell his friend at the corner how "ugly the new string quartet sounded" to him, and yet he does not mind the inhuman symphony of auto horns, street car wheels, elevated trains, police whistles, newsboy yells, ambulance bells, with that dark-brown humming of the crowds as a background. What of the colorless chatter of an audience of thousands before the beginning of a program, what of the barbarian habit of hand-clapping, cheering, even whistling, to show approval of a distinguished performance of an art work?

What of the hundreds of thousands of pianos out of tune upon which millions of worshippers play with delight the "favorite" pieces of four generations, without finding fault with the mutilated harmonies? What of the legions of fiddlers and the armies of singers who are just as happy "off key" as on, and whose "variance of pitch" is noticed by one out of ten listeners, or more probably by only one out of a hundred or a thousand? What of the *a capella* choral performances that "deteriorate" a half or whole tone during a simple song of two or three verses? And those not-yet-orchestras that have as many "*A*'s" as there are instruments in the body? You can today hear Debussy as transparent

as Mozart, but you can also happen to hear Beethoven sound like Stravinski.

Therefore, how unjust to say, "I do not like this or that piece because it sounds ugly to me and because I do not like it, do not understand it." When you learn a new language, you must go slowly. The foreign-to-our-ear flavor is just the most ambitious thing to acquire. Why not the same care in trying to master a new language in music?

There is hardly a composer whose indications of phrasing, dynamics and pedaling are more sensitive and "to the point" than are Debussy's. There is no room for doubt in his manner of writing; but his works are usually "blurred to death" in performance, and in effect the meaning is therefore not always clear. Also, he is "overpedaled"; that is, quantity of sounds hinder the quality. The student is asked to take "much" pedal instead of shown how to be discriminating in his choice of new combinations.

Debussy has opened our eyes just as Moussorgsky first opened the eyes of Debussy. Ravel has in many ways surpassed him. His ideas are bigger, contain more absolute music and strive for deeper expression. The Gallows (*Le Gibet*) and the Passacaglia from the Trio in *A minor* have lifted the new French school out of the limitations of water-colors. Theirs is "red blood," and their emotion is the expression of polyphonic evolution, not revolution.

Modern music is not here to replace the classic repertory. It simply adds a new style of expression paralleling the old ones. Nowhere can we find the delicate or plain humor of Debussy except in the masters among the French clavecinists. Couperin, Rameau, Dacquin, and their contemporaries were no champions of absolute music. They gave their pieces titles that justified the descriptive music they were trying to express. So it is with a great many moderns. Ornstein's Wild Men's Dance is a masterwork because it expresses exactly what it purposes to express. You may question the ethical base of it, but you cannot deny the successful solution of the problem. Authors of all times have imitated nature or "hung" on to some lines of a beloved poet to give their music a definite expression.

Absolute music is no doubt the highest form of musical conception, because in its expression it stands solely on its own medium, its own merits. But that does not mean that all of the devices of so-called program music should be belittled. Much of the modern repertory for the piano is written from neither viewpoint, but only for the sake of the instrument and conceived entirely from and for its resources. This naturally is the shallowest form of expression and from a timely musical standpoint has only a passing value, if any. But much of it is so well written that pianistic ambition can be awakened to a marked degree, and thus it is not entirely devoid of justification. Is not every "spinning song" based upon a purely pianistic "trick" or a "make-believe" device? Still there is much music to be "sung" to such an accompaniment. The fact is that a close, deep study of the modern writers will convince us that they are much nearer the old standards than we might have supposed. Take, for example, the *Jeux d'eau,* by Ravel. What a wonderful career this little masterpiece has had! The prize for "sheer ugliness" was given to it at its first London performance. As I read of it, I felt that it was either "new" or the work of an amateur, so I sent for a copy. Later I gave it its first hearing in America amid the amazement of a very clever Chicago audience. That was some fifteen or sixteen years ago, and today any advanced student with a little self pride plays it with assurance and conviction, and the public has accepted it. So it is with many, many other works, of which there is no room to speak here.

To give the student an adequate list of good modern works is not possible, but he should interest himself in the "pillars" of the new expression first. He must understand the language of the masters of today to be prepared for those of tomorrow. But he must also inquire for new names that as yet have no commercial value. A few publishers there are who seem interested in young composers, and who help them to come to the fore. EVEN some of the MUSICAL papers are beginning to do their share in speaking of works that are in print, but have not been performed. Now the orchestras (Chicago) are starting the most laudable institution of performing at trial rehearsals manuscript works of young composers.

In this way a movement that promises well for the future is gradually gaining impetus. From it the teacher and student in the United States of America should learn how to share in the encouragement of the native youngsters who have chosen the "thorny path" of the masters and are willing to fight the uneven battle for "far-away glory" and "no-earthly-returns-in-sight."

Teachers usually give the complimentary or so-called professional copies of new works sent by the various publishers just one superficial glimpse. If the music looks "black" they don't take the trouble to "deconcentrate" the composer's ideas by slow study and by trying to work up to *tempo* at least part of the composition. If the music looks "white"

or easy, they "run through it" on the surface without realizing that deep emotion in interpretation comes alone through continuous study.

Every new publication must pass your hands twice or three times before it can be discarded rightfully. The student who cannot claim the privilege of free copies must go to the music store and simply inquire for "something new." The unknown author should attract him as much as the established one. He must learn, as I said before, to *visualize* the printed text. That is, to hear the music with his spiritual ears and lift the musical content out of the silent paper with the power of imagination.

In this age of psychic research every teacher should endeavor to encourage the student not only in musical and technical ambitions, but also in the "art of EXPRESSION," to make a note sing not for the sake of tonal beauty alone, but for the HUMAN APPEAL. The "invisible," that comes up from our "within," this wonderful "reality of the unseen," plays a much greater part in our musical life than we generally realize. If it is possible to send emotional currents through our fingertips into this "man-made" instrument and "move" the listeners through sound-waves—at an angle of forty-five degrees—it is not on account of our pianistic and musical knowledge alone that we are able to do so, but through the presence of that still undefined and mysterious force that we have chosen to call "the soul." The achievement of pianistic effort, however, is to make it possible for that "soul" to leave our body through the fingertips and bring life into the glorious "compilation of steel, wood, iron, ivory, felt": the modern piano.

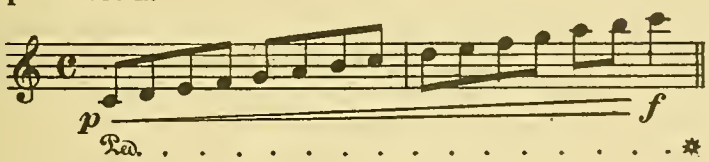
It is impossible to outline in this short chapter all of the new ideas with which the student ought to acquaint himself. The study of modern *études* and pieces, however, will bring him face to face with as many new and interesting problems as he can possibly desire. Also, within the course of a year or two I shall have published several books now in preparation which will enable anyone to "work up" a modern technic in five-finger exercises, scales, *arpeggios*, etc., polyphonic and purely tonal combinations.

Just for the sake of giving the student a taste of what he is expected to grow into and live up to, I can here recommend the following very simple exercises. These should be played with each hand alone, in different *tempi*—from *lento* to *presto*. Also in *staccato* and *legato*.

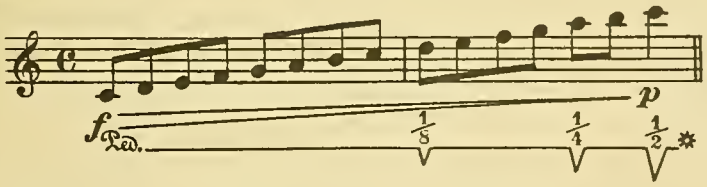
In Example No. 1 the *C* scale appears with ONE straight pedal. This is a modern *crescendo* scale, justified in Beethoven as well as in the new masters. It takes ear-training to do it well in an ascending way. Each note *quasi*-replaces the preceding one with a bigger volume of tone. Example No. 2 illustrates the releasing of blurred sounds through skilful management of the damper pedal. It is a long study to make your foot "sensitive" to ⅛, ¼ and ½ pedals; it requires mental concentration of a high order: so few have it in their fingers; still fewer have it in their feet.

Example No. 3 is what we would call a "colored scale." The dynamics are not obligatory; they are

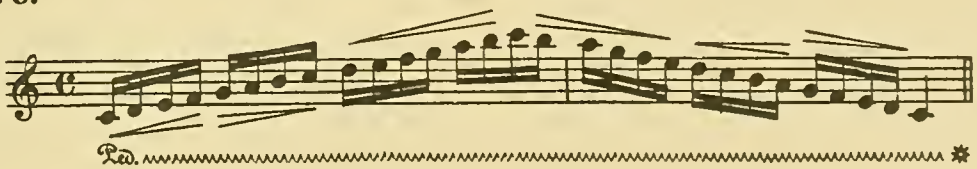
Example No. 1.



Example No. 2.



Example No. 3.



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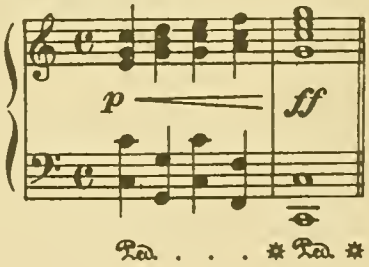
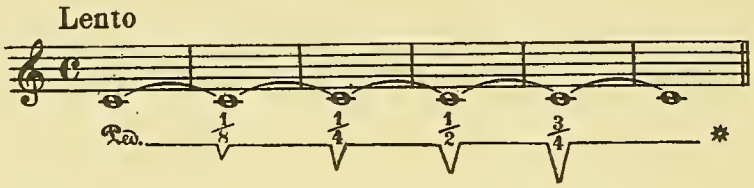


indicated for illustration only, and the student can follow his own intuition. The pedal is to be "shaken"—a continuous taking of half-pedals. cretion and abandon. In this connection the student might also try the experiment suggested in the following illustration:



Example No. 4 is an "orchestral crescendo," the aim of which is so obvious that it needs no comment.

The pedal is "the soul of the piano," and because no other instrument enjoys its possibilities, we *must* make a special study of it and apply its many resources of expression to our playing both with dis-

The first release (⅛) is hardly perceptible; the second (¼) is somewhat more in evidence; the third (½) must produce a much diminished sound; the last (¾) will appear like a far-away echo and "die off" in the sixth bar, at the end of which the pedal is released entirely.

THE MODERN LITERATURE

In making a definite study of the contributions to pianism and piano literature which exemplify the modern tendency in musical evolution, it should be of practical help both to teacher and to student to have a list of composers who have written in modern idioms. The following list aims only to suggest some of the available avenues for exploration and is naturally incomplete.

FRANCE

CH. V. ALKAN (1813-1888) The father of modern pianism. Twelve Etudes in the major keys; Twelve Etudes in the minor keys—among the latter a glorious variation work, *Le festin d'Esope.* Twenty-five Preludes; A Grande Sonate; Forty-eight Motifs (*Esquisses*); Thirty Chants; The Twelve Months (*les Mois*). Nocturnes; Fantasies; and miscellaneous etudes, such as The Railroad, The Wind, etc.

DEBUSSY (1863-1918) The most widely known of the modern French composers, and whose works do not need to be enumerated, for all are valuable. Particularly his Twelve Etudes are highly to be recommended, as a "Gradus ad Parnassum" of our own time and the future.

RAVEL (1875-) His latest work, *Le Tombeau de Couperin,* is a still further advance on saner lines, although his *Miroirs* and *Gaspard de la nuit,* Sonatine, *Jeux d'Eau, Pavane* and *Valses sentimentales et nobles* are among the treasures of our generation and have come to stay.

PIERNÉ (1863-) His Variations, Op. 42, represent the victory of evolution over revolution. He has also written smaller pieces, in addition to two bigger works for piano and orchestra.

FAURE (1845-) Especially notable are his Ballade for piano and orchestra, numerous Nocturnes, Valse Caprices and Impromptus.

AUBERT ( ) An excellent Fantasy for piano and orchestra, Op. 8, besides smaller pieces.

D'INDY (1851- .) His *chef-d'œuvre,* the Symphony on a mountain theme for orchestra and piano (sic), a remarkable Sonata for piano, Op. 9 Helvetia Valse, *Poème sur les montagnes,* and smaller works all challenge serious attention.

PAUL DUKAS (1865-) Sonata in *E-flat minor.*

CHABRIER (1841-1894) Ten *Pieces pittoresque,* among them little masterworks like Idylle and Scherzo-Valse. For more ambitious players: *Bourée fantasque.*

RHENÉ-BATON (1879-) Variations for piano and orchestra and some smaller pieces.

FLORENT SCHMITT (1870-) Many charming compositions, among them a set of four pieces, Op. 56 (A. P. Schmidt).

ERIC SATIE (1866-) The "ironist" among composers for the piano, whose works are not as "offish" as their titles may make one suspect; as: Cold Pieces, Pieces in Form of Pears; *Gñossiene* in *F-minor* (Boston Music Co.) is a study of touch and mood. According to R. D. Chennevière, Satie is the forerunner to Debussy and Ravel, the father of impressionism. He certainly is keeping us "guessing."

ALFREDO CASELLA (1883-) Called "the French futurist," Casella is a follower and "en-

larger, of Bartok, as are, after all, the greater number of our most modern writers. Characteristic of his style are nine pieces published by Ricordi.

GABRIEL GROVLEZ (1879-) *Improvisations sur Londres.*

Others of the French contemporary school are A. Roussel, Magnard, D. De Sévérac, Jongen, and Ropartz.

ENGLAND

CYRIL SCOTT (1879-) Of his many works of somewhat uneven value, the piano sonata and a Pastoral Suite are especially to be recommended.

PERCY GRAINGER (1882-) His popular pieces bear the earmarks of modern pianism, and a Pastoral from the Suite, "In a Nut-Shell," is a most elaborate and most enhancing example of characteristic and bizarre tonal combinations.

ARNOLD BAX (1883-) Four pieces, among them: A Vodka Shop and Appleblossom Time.

EUGENE GOOSENS (1893-) Four Conceits for piano; also a set of smaller ones, called Kaleidoscopes, written in the most modern vein, like Bax.

JOHN GERARD WILLIAMS (-) Three Miniatures.

FREDERIC DELIUS (1863-) A piano Concerto in *C-sharp minor;* also smaller pieces.

Others of the modern English composers worthy of acquaintanceship are John Ireland, Josef Holbrooke, Vaughan Williams and Balfour Gardiner.

GERMANY

MAX REGER (1873-1916) He has written many large and small works that lean on Bach, Schubert and Brahms. His style is heavy and for this reason has not "penetrated" extensively outside of his native country. Especially to be noted are the four books of small pieces "From My Diary" (*Aus meinem Tagebuch*), the Bach Variations, a concerto and several works for two pianos..

WALTER BRAUNFELS (1882-) He has several excellent pieces to his credit; also a piano concerto.

AUSTRIA

SCHÖNBERG (1874-) Every student should possess his two books of small pieces to "try at" from time to time.

EGON WELLESZ (1885-) He is a pupil of Schönberg, but is more ready to compromise with melodic ideas. Examine his Four Impressions; also four piano pieces, Op. 9.

JOSEPH MARX (1882-) A piano concerto and some smaller pieces.

HUNGARY

BELA BARTOK ( ) A genuine path-finder, who fifteen years ago "upset" all standards of annotation by writing each hand in a different key, Bartok is a genius. His two books of small pieces, which include The Bear Dance (Boston Music Co.), his Two Rumanian Dances, four Elegies, three Burlesques, and a piano concerto, will open the eyes of the student. He cannot fail to "see" what has been gained in the last twenty years.

DOHNANYI (1877-) His earlier works are influenced by Brahms and Liszt, but his later compositions show a more modern, a more distinguished way of writing. Of special note are Four Rhapsodies, Winterreigen, five piano pieces (Simrock), etc.

ITALY

BUSONI (1866-) The founder of modern pianism, the intellectual tone-poet, Busoni, has given us a large number of very important works. A piano concerto, *conzert-stuck,* Indian Fantasy —these with orchestra; for piano solo are six Elegies and four Sonatinas and four pieces, An die Jugend. The second of the Sonatinas is of the most advanced type. There are also smaller pieces, including *Nuit de Noël* (Durand), and *Berceuse* (Breitkopf & Hartel).

SPAIN

ENRIQUE GRANADOS (1867-1916) The composer of the grand opera "Goyescas" has also written numerous piano pieces, including some excellent Spanish dances.

ALBENIZ (1861-1909) Only his more conventional pieces have become popularly known. Aside from many such works of medium difficulty (see Albeniz album) there is a set of twelve Impressions called "Iberia," some of which belong to the best modern piano writings.

Among contemporary Spanish composers of interest there are also Turina and Raoul Laparra.

SWITZERLAND

EMILE BLANCHET (1877-) His writings are of the greatest importance both to teacher and student. They are among the finest examples of advanced pianism, exemplifying modern harmonic possibilities through sane evolution. Of special interest are his Conzertstück, No. 1, for piano and

orchestra; five *études* (Breitkopf & Hartel); nine *études* (Ricordi); Preludes, Op. 10; Polonaise, Op. 11; Four Pieces, Op. 15, among them a bewitching Serenade; smaller pieces, Op. 24, 25 and 26; a wonderful set of Variations, Op. 22, on a theme by Mendelssohn; two Ballades; a short Passacaglia entitled *Le Tocsin;* and Three Pieces Op. 18, called *Turquie,* among these the masterpiece *Dans le jardin du vieue Sérait.*

FINLAND

JEAN SIBELIUS (1865-) Of his more advanced works, see the charming set of pieces published by Breitkopf & Hartel.

PALMGREN (1871-) A piano concerto and smaller pieces, including "May Night" (Boston Music Co.).

BOHEMIA

VITEZSLAV NOVAK (1870-) Smaller pieces of polyphonic character.

POLAND

KAREL SZYMANOWSKI (1883-) A piano sonata and smaller pieces.

JOSEF HOFMANN (*alias* Dvorsky) (1876-) Three very charming and playable pieces with modern touches; also a very interesting concerto for piano and orchestra, called *Chromaticon.*

GODOWSKI (1870-) His master pianism is well mirrored in his many original piano compositions, as well as in his innumerable intricate transcriptions. His style demands the most elaborate technic and some of his pieces will prove to be very useful to the ambitious student.

RUSSIA

MOUSSORGSKY (1835-1881) Several "sets" of most interesting pieces.

NIKOLAUS MEDTNER (1879-) Piano sonata and other works.

SCRIABINE (1872-1915) A wealth of imagination that makes each of the three periods of his life a separate study. Two albums of his pieces contain interesting examples. There are also ten Sonatas, a concerto and a great many smaller pieces.

PROKOFIEFF (1891-) He has been looked upon as the leading Bolshevik among the younger generation of composers, but his works undoubtedly gain at closer acquaintance.

RACHMANINOFF (1873-) This great master has enriched the literature of the piano more than any one else since Liszt and Brahms. Three piano concertos; two piano sonatas, the second of which is the most important work of its kind since Liszt; twenty-four preludes (not two!!); Etudes-Tableaux, and many smaller works, make only a partial record of his industry as a composer.

IGOR STRAVINSKI (1882-) Not much of importance has Stravinski written for the piano, except an Etude and a Berceuse (Boston Music Co.), which hardly give any adequate idea of the original orchestral conception.

AMERICA

LEO ORNSTEIN (1895-) His futuristic tendencies have not hindered his "evolution." Wild Men's Dance and *A la Chinoise,* as well as other "sensational" pieces, have helped more to stir up things in this country than any other compositions. In Ornstein we find the exploitation of the "powers of description." And as the standards of the beautiful always change, we have no right to "refuse to consider" what seems "ugly" at first hearing. There is nothing on earth that we cannot get used to if circumstances persist. That is why we are grateful to Mr. Ornstein and welcome him at his "worst." His "worst" may turn out to have been for our "best." It practically has now.

CHARLES T. GRIFFES (1884-) Foremost among the younger set of American composers, Griffes has a very original Sonata in one movement, free from French or local influences. Of his many smaller pieces, Lake at Evening, Op. 5, is destined to become one of the most popular of our native piano compositions. Op. 6 and Op. 7 also contain pieces of interest, among the latter the White Peacock. These all testify to Griffes' gift as a "decorative painter of tonal pictures."

JOHN ALDEN CARPENTER (1876-) A Concertina for piano and orchestra, as well as some smaller solo pieces, make us wish that he might interest himself more in the writing for our instrument.

ALBERT SPALDING (1888-) This great American violinist has given us some excellent piano pieces, among them a charming Berceuse and a most remarkable Rhapsody.

EDWARD ROYCE (-) A set of Variations in A minor and smaller pieces make us expect other works of real value.

MARION BAUER (-) Her Three Impressions, Op. 10, show a very personal, daring way of writing, but notwithstanding are accessible to the average student.

HENRY HOLDEN HUSS (1862-) He has written a piano concerto and many charming smaller pieces.

FANNIE DILLON (-) She has a Sonata, conceived in big style, some Preludes, and several sets of most playable pieces.

ALEX. MCFADDYN (-) A piano Sonata, played in public by Josef Hofmann, and smaller pieces, among them a very charming "Country Dance."

WALTER M. RUMMEL (1887-) Some smaller pieces; also "A Little Fairy Suite."

JOHN POWELL (1882-) Music pieces of the highest order: a Negro Rhapsody for piano and orchestra, six excellent pieces, "At the Fair."

EMERSON WHITHORNE (1884-) Charming piano pieces: The Rain, La nuit (The Night), The Cuckoo, etc.

DANIEL GREGORY MASON (1873-) Six Country Pictures, Op. 9, which are among the most musical and playable pieces written by a native composer.

MORTIMER WILSON (1876-) Two Sonatas for violin and piano, a trio, three symphonies, and numerous smaller pieces, including "In Georgia," a suite of four characteristic Southern sketches for the piano.

FREDERICK AYRES (1876-) A lovely little piece called "Moonlight."

Of the American contenders for modernistic laurels there are, of course, many others, among which I pick at random names like Hendricks, Haubiel, Hanson, Beecher, Sowerby, Delamarter, Cecil Burleigh, R. P. Hammond, Frederick S. Converse, Heinrich Gebhard, Carl Engel, Bainbridge Crist, and numerous others.

There is today in America a gallant array of young composers whose work is not "behind the times." Many of them still struggle with the influence of the French school—which has largely replaced the Brahms idioms. Others are as yet unable to get away from negro and Indian themes. But America's day is coming. Dim golden rays are upon the horizon, presaging a beautiful sunrise, and when the light of the coming great master shines out into the land, it will find a nation gloriously ready for him.

Dear student, remember that no living being, no printed matter, can hold up the progress of the world. Art cannot stand still any more than can the earth. YOUR DUTY TOWARD ALL THAT IS NEW IS A SENTIMENT OF DEEP HUMAN NATURE. This duty entitles you to live your artistic life and enables you to look into the future with confidence. The gospel of life never changes with the times; it is always: THE SAME OLD TRUTH IN A NEW EXPRESSION. Be enthusiastic! Enthusiasm is the secret of life and success!

NEW YORK, Feb., 1920. RUDOLPH GANZ.

EDITORIAL NOTE. A perusal of this material discloses the fact that Mr. Ganz has omitted any mention of his own works, which are intensely modernistic as regards the technic of expression, without any trace of musical anarchy in his fundamental thought concepts. In his utilization of the principle of overtones and harmonics he takes advantage of the vastly enlarged tonal possibilities of the modern grand piano and of the increased technical equipment which the present epoch demands of the pianist, to explore realms long known to exist but heretofore inaccessible because of mechanical limitations. Evidence of his sane musicianship are not in the least obscured by the virtuosoship required of the interpreter of some of his more mature creations, such as the Variations on a Theme by Brahms, Op. 21.

Other works which give an insight into this serious phase of his artistic activity are: A Concertstuck, Op. 4, for piano and orchestra; Three Pieces, Op. 10, which include The Pensive Spinner; two groups of piano pieces, Op. 14, among them the Etude Caprice, and Op. 24, which contains The Peasant Dance; Two Caprices for single hands, Op. 26, one for the left hand alone and one for the right hand alone; Four Pieces, Op. 27, among them After Midnight; Two Pieces, Op. 29, Scherzino and Adagietto.

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